

PAINTING CRITIQUE: LONGWOOD GARDENS



POETRY



Illusion



Concept

MUSIC



Far

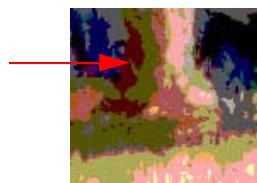
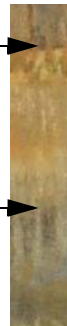


Near

Poetry: Illusion

If you take a vertical slice through this painting from the close foreground to the middle distance, you can see a lack of *atmospheric perspective* – the hue and saturation of the earth colors remain constant. There should be a simultaneous cooling and graying in color as the ground plane goes back.

Same hues, same level of saturation



The sense of form on the tree would be improved by adding a *reflected light* to the *shade plane*.

Music: Far

The notan structure of this painting is clearly stronger when using three values. With three values there is a clearly *dominant* middle value shape. At two values, the design becomes too even with equal distributions of dark and light. For this reason the light on the ground plane should be kept closer in value to the trees than to the sky.



Music: Near

The brushwork in the foreground grasses is too even and does not provide enough *brushwork variety*. It would also be improved using *selective rendering*, rather than attempting to paint each grass stem.



The brushwork could also be better used to provide *description of perspective*. This would help increase the feeling of distance in the painting.

Poetry: Concept

The painting's concept appears to be the feeling of cold crispness in the air on a fresh winter's morning. The bare tree in the near/middle distance is particularly important since it is in the *focal area*. The drawing could be improved, in particular to capture more of its "itness" and its *delicacy of branches*.

